**NASAD STANDARDS**

**BACCALAUREATE DEGREES IN ART EDUCATION**

**A. Curricular Structures.** NASAD acknowledges the existence of two types of degree programs that prepare students to teach at the primary and secondary levels.

**1. The Bachelor of Fine Arts Degree.** The education degree based on the professional undergraduate degree in the visual arts is the Bachelor of Fine Arts. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in art and professional preparation in art education. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in art and/or design, planned in a developmental progression from foundation to major study and including twelve to fifteen semester hours of art history, should comprise at least 55-60% of the total program; general studies, 25-30%; and professional education, 15-20%. Professional education is defined as those courses normally offered by the education unit that deal with philosophical and social foundations of education, educational psychology, special education, history of education, etc. Student teaching is also counted as professional education.

**2. The Bachelor of Arts or Bachelor of Science Degree.** The undergraduate education degree based on the liberal arts degree in the visual arts is the Bachelor of Arts or Bachelor of Science degree. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a liberal-arts baccalaureate degree in art and professional preparation in art education. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in art, including twelve to fifteen semester hours of art history, should comprise 30-45% of the total program; general studies, 40-50%; and professional education, including practice teaching, 15- 20%.

NASAD believes that primary and secondary school art teachers who exhibit a high level of skills as artists and designers are generally more effective. Therefore, NASAD member institutions should focus their undergraduate teacher education efforts on BFA-type programs that provide the structure and sequence for a primary emphasis in studio work.

**B. General Standards and Guidelines**

1. Competence in basic studio skills shall be emphasized in all art education degrees. In addition to the common core of studio skills and general studies, the artist/designer electing a career in teaching must develop competencies in professional education and in specific studio areas.

2. The professional education component should be dealt with in a practical context, relating the learning of educational theories and strategies to the student’s day-by-day artistic experiences.

3. Students should be provided opportunities for various types of teaching and directed observation throughout the period of undergraduate art education study.

4. Students should be prepared to relate their understanding of artistic styles and principles to all major visual art media and to the related fields of music, dance, and theatre; to attitudes relating to human, personal considerations; and to social, economic, and cultural components that give individual communities their identity.

5. In addition to the major artistic medium, whether of a fine arts or design orientation, optional sub-areas of concentration for the artist-teacher might be art history, aesthetics, criticism, or other areas related to the teaching specialization.

**C. Desirable Personal Qualities, Essential Competencies, and Recommended Procedures**

**1. Personal Qualities.** Desirable characteristics of the prospective art/design teacher are:

a. The potential to inspire others and to excite the imagination of students, engendering a respect and desire for art and visual experiences;

b. The ability and desire constantly to seek out, evaluate, and apply new ideas and developments in both art and education;

c. The ability to maintain positive relationships with individuals of various social and ethnic groups, and empathize with students and colleagues of differing backgrounds;

d. The ability to articulate and communicate the goals of an art program to pupils, colleagues, administrators, and parents in an effective and professionally responsible manner.

**2. Art Competencies.** The following basic competencies are essential to all prospective art teachers:

**a. Studio Art.** The prospective art teacher must be familiar with the basic expressive, technical, procedural and organizational skills, and conceptual insights which can be developed through studio art and design experiences. Instruction should include traditional processes as well as newer technological developments in environmental and functional design fields. Prospective art teachers must be able to make students emphatically aware of the all-important process of artistic creation from conceptualized image to finished art work.

**b. Art History and Analysis.** The prospective art teacher must have an understanding of:

(1) the major styles and periods of art history, analytical methods, and theories of criticism;

(2) the development of past and contemporary art forms;

(3) contending philosophies of art;

(4) the fundamental and integral relationships of all these to the making of art.

**c. Advanced Work.** The student in a Bachelor of Arts program should have an opportunity for advanced work in at least one or more studio and/or art application areas. These studies should build upon the competencies outlined in XI.C.1. and C.2.a., b., and should require six to nine semester hours.

**d. Technical Processes.** The prospective art teacher should have functional knowledge in such areas as the physics of light, chemistry of pigments, the chemical and thermal aspects of shaping materials, and the basic technologies involved in printmaking, photography, filmmaking, and video.

**3. Teaching Competencies.** The artist-teacher must be able to connect an understanding of educational processes and structures with an understanding of relationships among the arts, sciences, and humanities, in order to apply art competencies in teaching situations and to integrate art/design instruction into the total process of education. Specific competencies include:

a. An understanding of child development and the identification and understanding of psychological principles of learning as they relate to art education.

b. An understanding of the philosophical and social foundation underlying art in education and the ability to express a rationale for personal attitudes and beliefs.

c. Ability to assess aptitudes, experiential backgrounds, and interests of individuals and groups of students, and to devise learning experiences to meet assessed needs.

d. Knowledge of current methods and materials available in all fields and levels of art education.

e. Basic understanding of the principles and methods of developing curricula and the short- and long-term instructional units that comprise them.

f. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

g. An understanding of evaluative techniques and the ability to apply them in assessing both the progress of students and the objectives and procedures of the curriculum.

h. Ability to organize continuing study and to incorporate knowledge gained into self- evaluation and professional growth.

**4. Professional Procedures**

a. Art education methods courses should be taught by faculty who have had successful experience teaching art in elementary and secondary schools and who maintain close contact with such schools.

b. Institutions should encourage observation and discussion of teaching prior to beginning formal study in teacher education, whether at the freshman or at the more advanced level.

c. Supervised practice teaching opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experience, must be supervised by qualified art education personnel from the institution and the cooperating schools. The prospective art teacher for certification for kindergarten through high school (K–12) ideally should have a period of internship at both elementary and secondary levels and should be given substantial responsibility for the full range of teaching and classroom management in these experiences. The choice of sites must enable students to develop competencies consistent with the standards outlined above, and must be approved by qualified art personnel from the degree-granting institution.

d. Institutions should encourage ongoing professional studio involvement for art teachers.

e. Institutions should establish specific evaluative procedures to assess student progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further contact after graduation. It is recommended that a college supervisor be enabled to make at least two visits each month during the internship to conduct individual conferences with the student teacher and confer with cooperating school personnel.